



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

region, whose boundaries on our side appear vague and shifting. I cannot, for example, at this stage of the discussion be quite sure whether the last group should not be enlarged so as to include such artifices as Suspension and Inversion, characteristic of the Periodic Structure, and Zeugma, of the Condensed Structure;—or whether the arts of Exposition—Iteration, Illustration, and Exemplification—are artifices in any such sense as to warrant the formation of a superior group of Figures of Discourse;—or if so, where to draw the line between these and the purely Logical Figure of Syllogism. Yet of one of these, Iteration, has not Carlyle somewhere affirmed that it is the only Rhetorical Figure of any value,—worth more than all the rest together?

A word more remains to be said concerning a few very common and very convenient terms, in their relations to the above scheme. Most of these will need a new definition to rescue them from perplexing vagueness. The term Figure is the most shifting of them all. It is sometimes the most general term, and includes all others, as in our own use above. But more commonly it seems to include the Imaginative Figures only, I. 2, 3; and II. 2, 3. Such at least would seem to be the accepted meaning of the phrase Figurative Language. The term Trope is loosely used as synonymous, or nearly so, with this last. There is, however, an unmistakable tendency to limit the term to Figures reduced to their smallest dimensions,—the result, perhaps, of a half-conscious remembrance of the ancient definition. The term, at present nearly worthless save as a loose synonym, might well be restored to valuable service by re-defining it both in quality and dimension, as an Imaginative Figure couched in a single word, or at most a compact phrase. This would limit it to group I. and would exclude Antithesis and Simile. The term Imagery is even more perplexing. It is used, on the one hand, to include "comparisons and contrasts of every description, as well as every kind of picturesque circumstances,"—a range far greater in this last direction than our entire scheme allows. On the other hand, some would limit it to "pictorial similitudes," *i. e.* to Simile and Metaphor when these call up visual images. My own suggestion would be

to give it a range upon the scheme inclusive of I, 2 and 3, and to limit it in quality to the play of the visual imagination. A term is greatly needed to designate what I have provisionally called the Imaginative Figures;—a term which shall exclude all merely outward and material (*i. e.* the so-called *real*) comparisons and contrasts, and shall include all species that depend for their discernment upon the poetic imagination. I might almost as well have called them the poetic Figures. But this, as well as many other points, must await the result of future discussion, which it is the object of this paper to elicit, and which, it is hoped, may lead to a lasting reorganization of this central department of Rhetoric.

C. B. BRADLEY.

University of California.

## KNAPP'S SPANISH ETYMOLOGIES.

### II.

FINCA, real estate. [*Fincar*, fr. L. *ficare*=*feri*.]—There is no Latin verb *ficare* apart from such compounds as *pacificare*, nor is it equal to *feri* even in compounds. Sp. *fincar* (It. *ficare*) is probably from *figicare*, formed upon *figere*; cf. L. *fodicare* from *fodere*. Ulrich favors a *fichicare*.

FONDA, hotel. [Arab. *fondoc*, fr. Gr. *πανδοχείον*.]—L. *funda*, 'sling' 'purse'; in Middle Latin, 'a meeting place for merchants'. The meaning is developed in exactly the same way as in Fr. *bourse*, 'purse' and 'exchange'.

GALLEGO, Galician. [L. *Callaicus*.]—The most usual Latin form of the word is *Gallaecus*, from which the Sp. is derived.

GANAR, to gain. [Arab. *ganimé*, booty, *gānam*, sheep?—Probably from *gana*, 'desire', which is itself of doubtful origin (Professor Knapp offers no etymology for it).

GOCE, enjoyment. [L. *gaudium*.]—From *gozar* (for ety. of *gozo*, see foot-note, col. 235). L. *gaudia* (n. pl.) gives Sp. *joya*.

GOZNE, hinge. [Arab. *gosn*, branch, leaf.]—Probably from L. *contus* (Gr. *κοῦτός*), 'pike', 'spit'. In the preface, p. vi, Prof. Knapp remarks: "*gozne*, we are told, is the Ital. *gonzo*, the Fr. *gond*, from the L. *condus* (from *condere*, to fit)". He seems to have simply misread *condus* for *contus*, in Diez's article on *gonzo*.

GUIÑAR, to wink. [Teut. *winkjan*.] Diez rejects the ety. *wenkjan* on good grounds, and favors O. H. G. *ginên*.

HASTA, up to, until. [Arab. *hatta*; Port. *até* (Read *até*).]—Probably from Sp. *hácia*, 'towards', (L. *facia* for *facies*) + *ata* (Arab. *hatta*), 'until'.

HATO, bundle of clothes, chattels, cattle. [Should be written *ato*, from *atar*.]—The Port. form is *fato*, showing that the Sp. initial *h* is organic. *Hato* answers to O. H. G. *fazza*, 'bundle'.

HE, behold. [Old Sp. *fe=ve*, imper. of *ver*.]—Here correctly explained; but in the Grammar (p. 165, rem.) *he* is treated of in connection with the uses of *haber*, as follows: "In the personal verb, the imperative singular *he* for *habe*, and popularly *hed* for *haved*, still survive with the adverbs *aquí*, here, *ahí* and *allí*, there".

HERENCIA, inheritance. [L. *hereditantia*, fr. *hereditans*.]—This is the correct ety. for Old Sp. *heredanza*. Intervocalic *d*, being here complicated with *t*, has persisted in all the words of this group, cf. *heredad*, *heredar*, *heredero*. *Herencia* is a direct formation from L. *hered-em*, in imitation of third conjugation participial derivatives such as *creencia* (cf. loss of intermediate *d*), *temencia*, etc.

HIDALGO, nobleman. [Old Sp. *fidalgo*, L. *fi* (lius) *Italicus*, one having the *jus Italicum* or Roman citizenship.]—In the Grammar (foot-note p. 47), this word is explained as follows: "*Hidalgo* is the word *Italicus* (like *galgo* from *gallicus*, *sirgo* from *sericus*) with the aspirate 'i' like *huevo* from *ovum*. This early aspiration of the initial seems to have suggested the popular makeshift *fio dalgo* of the middle age, to explain the forgotten *italico* or *ital'co*."

The fact that the word *hidalgo* does not occur in the *Poema del Cid*, in which it might so naturally be expected to appear, is pretty conclusive negative evidence of its later formation. The ancient *fijo dalgo* is without doubt a genuine guide to the true etymology, *hijo de algo*.

HUECO, hollow, empty. [L. *hiulcus*.]—From *huecar* (in *ahuecar*), L. *occare*, to harrow, dig out.

LEJOS, far distant. [L. *laxius*, comp. of *laxus*.]—L. *laxus*.

LOSA, slab, tombstone. [Same as LOZA with Andalus. pronun. L. *lutea*, sc. *tellus*.]—*Loza*, 'earthenware'=L. *lutea*; but *losa* answers to Provençal *lausa*, from L. *laudes* (Pr. *s=L. d*). The meaning was thus primarily 'epitaph'; then 'memorial slab' as inserted in the pavement of churches; finally 'paving tile'. Mod. Sp. *laude* (*mot savant*) means distinctively 'tomb-stone.'

MADRUGADA, early morning. [L. *mature*+*ficata=facta*.]—Fem. p. p. of *madrugar*.

MADRUGAR, to rise early. [L. *mature*+*ficare=feri*.]—Answers to a derivative in *-icare* (not *-ficare*), *maturicare*, from *maturus*, 'seasonable.' Derivatives in *-ficare* terminate either in *-ificar* or in *iguar*, cf. *pacificar*, *apaciguar*.

MAIDO, mewing (of a cat). [L. *vagitus*.]—The correct L. *vagitus* would conform to the requirements of the accent, and initial *v:m* is not impossible; but the word *maido*, like Sp. *maullido* and Fr. *miauler*, is doubtless onomatopoeic.

MEDRAR, to thrive, prosper. [L. *meritare*, by transp. of *r't*.]—From L. *meliorare* (*melrar*: *medrar*: *medrar*). *Meritare* is unsatisfactory for the meaning.

MUECA, grimace. [Originally term used in caressing children as in Catalan still, for *boca*.]—If by this it be intended to connect *mueca* etymologically with *boca*, it should be remarked that *mueca* is kindred with the widely occurring stem *moc*; cf. Fr. *se moquer*, Eng. *mock*, etc.

MUSTIO, withered, musty, sad. [L. *mustius*, transpos. of *mussitus*, fr. *mussare*.]—Prof. Knapp gives only the definition 'sombre', 'gloomy', and apparently associates these with the meanings 'to murmur', 'be afraid' of L. *mussare*. This would be doing violence to the sense as well as to the form of the p. p. *mussatus*. Sp. *mustio* and It. *muscio* are doubtless, as Diez suggests, from L. *mucidus*, 'mouldy.'

MOMIA, mummy. [Ital. *mumia*=Arab. *mūmya*, fr. *mūm*, wax.]—Prof. Knapp seems to have inadvertently substituted the word 'Arabic' for 'Persian' in Diez's explanation = "*vom gleichbed. pers. mūmijā, dies von mūm wachs*."

NATA, cream. [L. *nata* (res), what arises.]—Probably from L. *nata*, regarded as the 'coating' of the milk. For the *n*, cf. Fr. *natte*. (Rönsch objects to this etymology, Rom. Forschungen, I. 442 ff.)

NIÑO, NIÑA, m. and f., child [L. *minimus*; by inv. *minno* = *ninno*.]—More probably from the lullaby formula, *ninna-nanna*, 'rockaby baby.'

NOVIO, NOVIA, m. and f., lover, intended husband or wife. [L. *nubius*, fr. *nubere*.]—"Von novus nova (nova nupta), nicht etwa von nubere." Diez.

ORDEÑAR, to milk. [Properly *odreñar*, fr. *odre* or *odrina*; w. *ñ* to disting. fr. *ordenar*.]—A differentiated form of *ordenar*, with specialized meaning.

PAIS, district, country. [L. *pagus*.]—L. *pagensis*.

PASAPORTE, passport. [*Pasa*, go on+*porte*, fr. *portar*.]—The latter half of the compound is from L. *portus*, 'port,' and stands in the relation of object to the first.

PASEAR, to walk up and down. [*Paseo*.]—PASEO, a walk. [*Paso*.]—*Pasear* is a denominative from *paso* (as if from *passus*, *passicare*). *Paseo*, on the other hand, is derived from *pasear*.

PATILLA, a little foot, spike, trigger, pl. side-whiskers. [L. *pacta*, neut. pl. from *pan-gère*.]—Dim. of *pata*, 'foot,' which is probably an imitative word; cf. Gr. *παττίον*, 'to tread,' Fr. *patte*, Germ. *Patschfuss*, Eng. *pat*, *patter*.

PATIO, court-yard. [L. *spatium*.]—*Spatium* has regularly given *espacio*. *Patio* is believed to be an African word.

PEDESTAL, pedestal. [L. *pede*-m + Germ. *stand*.]—Due to a misunderstanding of Diez, s. v. *pedestallo*: "zsgs. mit dem alldutschen stal stellung, stand."

PEÑA, rock, cliff. [Gael. *beinn*, mountain; Armor. *penn*.]—From L. *pinna* (*penna*), 'pin-nacle'. "Das celt. *pen* 'kopf,' 'gipfel,' wäre sicher masculin geblieben." Diez.

PESCUEZO, neck. [L. *post*+*capitum*, *cautio*, *cozo*=*cuezo*.]—A compound of *post* and *cuezo*=L. *concheus*; cf. It. *coccio*, *coccia*.

PESTAÑAS, eyelashes; *sing.*, a fringe, edge. [L. *postanea*, neut. pl. fr. *post*.]—A derivative from Sp. *pista*, a trace, strip (Fr. *piste*); cf. It. *pistagna*, which precludes L. *postanea*.

PIEZA, piece. [L. *pittacia*, pl. of *-ium*.]—Sp. *pedazo* is fr. *pittacium*, but *pieza*, like Fr. *pièce* and It. *pezza*, is probably from Gr. *πέζα*, 'foot'.

PIAR, to pule, chirp. [L. *pipare*.]—An imitative word; cf. It. *piare*, Fr. *piailler*. So PITAR [L. *pipitare*, fr. *pipare*,] and PITO [*pipar*].

PORTUGUES, Portuguese. [*Portuensis*, fr. *Portus* (Oporto).]—Syncopated form of Old Sp. *portogales* (Poema del Cid), Middle Latin *portogalensis*.

PRENDA, pledge. [The verbs used in Spain are *empeñar* (*pignus*), to pawn, and *sacar de prenda* ou *empeño*, to reclaim; so that I consider *prenda* originally from *praeda*, booty, in the sense of prize, and not from *prender*. See *presa*.]—From *pignora* (pl. of *pignus*), *penra*: *pendra*: *prenda*; under influence of *prender* (L. *pignorare*).

PREÑADO, big, replete. [*praegnans*.]—L. *praegnatus*, 'pregnancy,' has given the Sp. noun *preñado* (same meaning), the resemblance of which to a passive participle has led to its use as an adjective.

QUICIO, hinge. [L. *quiritus*.]—Ety. unknown.

RABIA, rage, [*rabida*, neut. pl. of *rabidus*.]—L. *rabies*.

RAZA, race. [Fr. *race*; L. *radix*.]—O. H. G. *reiza* 'line.'

RECINTO, precinct. [L. *praecinctum*, fr. *praecingere*.]—L. *recinctum*.

RECIO, stout, rude. [L. *rapticius*, fr. *raptus*.]—L. *rigidus*.

REJA, grate, grating. [L. *regula*.]—Prof. Knapp combines under *reja* the definitions 'iron bar' and 'grating' thus evidently confounding two Sp. homonyms, viz., *reja*, from L. *regula*, 'bar,' which in Spanish seems to have survived only with the meaning of 'ploughshare'; and *reja*, from L. *reticulum*, 'net,' in the sense of 'grating'. A similar, but even more obvious, confusion occurs under the word REAL, which is defined as 'regal' and 'real'. L. *regalis* is here offered as the sole etymology, no place being made for *realis* (from *res*).

REORGANIZAR, to re-organize. [L. *reorganizare* to retune, fr. *organum*.]—Sic!

RESPUESTA, response. [L. *responsita*, for *responsio*.]—Sp. *respuesta*, It. *risposta* exhibit confusion between the Latin participles *responsa* and *reposita*.

RESTREGAR, to rub back and forth. [L. *re*+*ex*+*fricare*.]—L. *re-extricare*.

RETAL, remnant, clipping. [L. *raptale*, fr. *raptus*.]—From Sp. *retallar* (L. *\*re-taleare*, fr. *talea*), 'to cut off,' cf. Fr. *retaille*, *retailer*.

RETO, challenge, threat. [Old Sp. *riepto*=L. *repêto*, I demand satisfaction.]—From *retar*, 'to accuse,' 'threaten,' L. *reputare*.

RETOZAR, to frolic, romp. [*tost-are* fr. *tor-rere*.]—Sp. *tozar*, 'to butt,' 'push,' from *tozo*, 'low in stature,' 'stumpy,' L. *thyrsus*, It. *torso*.

REYERTA, strife, quarrel. [L. *rixatoria*, pl., by metath.]—Sp. *reyertar*, 'to contend obstinately,' from *yerto*, 'rigid.'

SAGUNTO, Saguntum. [Gr. *Σάγυθος*.]—Σάγυθος.

SALPICADO, sprinkled. [*Salpicar*, L. *salsus* + *picare*, to daub with brine.]—Like the Fr. *saupoudrer*, literally 'to powder with salt,' Sp. *salpicar* means primarily 'prick with salt'.

SAVAL, tunic. [L. *sacculus*.]—From Sp. *sayo*, 'mantle'.

SAYO, mantle. [L. *sagum* or *saccus*?]—L. *sagum*.

SENCILLO, simple. [L. *simplicillus*, dim. of *simplex*.]—L. *singellus* for *singulus*.

SOBRE, on, upon. [L. *super*.]—L. *supra*.

SOMBRA, shade, shadow. [L. *solis umbra*; Alex. *solombra*.]—For *so-ombra*, from *sub-umbra*. *Solombra* in Alex. is probably for *so l'ombra*.

SOSEGAR, to quiet, [L. *sub-siccare*.]—L. \**sub-sēdicare*, causative of *subsistere*.

TINO, shrewdness. [*tenus*, a snare.]—Sp. *atinar* 'to hit the mark,' probably from L. *ad tenus* (cf. Port. *até*, 'up to').

TOMAR, to take. [Unknown]—This is the only word in the vocabulary which Prof. Knapp marks as "unknown," although in numerous cases no etymology is offered. *Tomar* is believed by Diez to be of Gothic origin. Settegast attempts to derive it from L. *mutuare*.

TRAJE, dress, garment. [L. *tracticum*, fr. *tractum*, flowing robe.]—From Sp. *traer*, 'to wear,' with inserted *j* (Middle Latin *tragerē*), to prevent the hiatus.

TRASQUILAR, to clip, shear. [Older Sp. *tresquilar*, fr. a form *trixinare*? fr. Gr. *τρίξω*.]—Ety. unknown.

TREPAP, to climb. [Teut.; Ger. *treppen*.]—There is no German verb *treppen*. Read *Treppe*.

TROCAR, to barter, exchange. [L. *torquere*?]—Ety. uncertain. Diez favors *travicar*, from *trans* and *viciis*.

TROPEZAR, to stumble. [*Tropeza*.]—Diez derives this word from *tropa*. Mussafia would connect it with the stem *top*, 'block.'

VALIDO, favorite. [Arab. *walidē*.]—P. p. of *valer*. Arab. *w* is treated in Sp. like Germ. *w*, i. e., it becomes, as a rule, *gu*; cf. Prof. Knapp's own ety. of *Guadalquivir*: [Arab. *wadi* + *al-kebir*, the great river].

VARON, man, hero, baron. [L. *vir* with aug.]—Diez derives this widely occurring Romance word from O. H. G. *bero*, 'bearer' (*beran*, 'ferre'). Settegast believes *baro* to be a native Latin word, not a reflex of the Romance forms.

VERANO, summer. [L. *ver-anus*, adj., true spring, or *estio* L. *aestivus*; see *primavera*.]—Immediately preceding, in the vocabulary, stands the Latin phrase *vera effigies*, translated "true image;" but by 'true spring' is here doubtless to be understood 'spring proper,' which latter mode of defining *ver-anus* would have precluded the suspicion that *verus*, 'true' and *ver*, 'spring' had been confused in the explanation.

Among a few points touching the definitions, which, though not falling strictly within the scope of this study, might appropriately be mentioned here, I will call attention to a single one, as showing how a scholar so thoroughly conversant with Modern Spanish as Professor Knapp undoubtedly is, may nevertheless occasionally be caught tripping. On page 46, l. 473 of the text, it reads: "Los voluntarios recorrieron aquellos alrededores, se hicieron vejigas en los piés, y no encontraron nada." The word *vejiga* (L. *vesica*, 'bladder,' 'blister') is defined in the vocabulary as follows: "*vejiga*, n. f., bladder; *hacerse v-s en los piés*, to put wings to their feet, to be nimble." The italicized clause cited above, to which this explanation is intended to apply, means, on the contrary, simply 'they blistered their feet.' Instead of this very obvious, literal and prosaic rendering of the phrase, Professor Knapp has evidently, by a vivid play of the imagination, fancied the fastening of bladders to the feet to be, in Spanish, in some way figuratively regarded as conducive to the speed of the runner. After so lengthy a criticism of one of the features of Professor Knapp's Spanish course, I cannot refrain from renewing, in conclusion, my opening expression of appreciation of its marked excellence in other respects. The Grammar and Readings afford the best introduction with which I am acquainted, to the practical study of Spanish. In the Grammar a

promise was made that a second series of exercises would be found at the end of the Readings. This proposed extension of the exercises, which would be extremely useful, is unfortunately not to be found there, nor is its absence even mentioned. Professor Knapp was also compelled, in view of the unexpected bulk of the vocabulary, to withhold an introduction which he had prepared, treating historically of the languages of the Peninsula and their dialects, and of the phonetic laws governing the hispanicizing of Latin words. In undertaking to deal with so difficult and delicate a subject, Professor Knapp will doubtless appreciate the fact that in the published works of a scholar occupying a professor's chair in so distinguished a seat of learning as Yale University, the fair name of American scholarship is conspicuously involved.

H. A. TODD.

---

*The Literary Relations of England and Germany in the Sixteenth Century.* By CHARLES H. HERFORD, M. A., Cambridge: At the University Press, 1886, pp. XVII, 426.

The literary relations of England and Germany in the sixteenth century prove to be, under the hands of Mr. Herford, a larger and more important subject than the most of us, probably, have hitherto supposed. That there were such relations, or in other words, that the influence of Germany upon literary England did not begin with the Werther period is, of course, no new doctrine. It is probable, however, that most students of English literature, if asked to enumerate tangible evidences of such influence, would, after mentioning Marlowe's *Faustus*, Barclay's *Ship of Fools* and perhaps Decker's *Gull's Horn-booke*, find it convenient to pause and consider. Mr. Herford has attempted to examine the whole volume of literary commerce of which the three works named were the most conspicuous importations. His task is admirably performed, and students in this field certainly owe him something more than the abstract gratitude which we may all be assumed to feel towards the doers of good work everywhere. For much of the material studied and reported upon by him is difficult

of access, some of it consisting of rare old prints that have not been re-issued, and some of it even of manuscripts that were never printed at all. Among German scholars the author acknowledges especial obligations to Scherer, Erich Schmidt and Goedeke, both for the stimulus of their method and for the results of their researches. In general the German material dealt with by Mr. Herford is better known and more easily obtainable than the English. The work is divided into two parts, in the first of which, consisting of three chapters, are discussed a variety of minor facts which come properly within the purview of the subject, but which at the same time are of almost inappreciable influence upon the general current of English letters. Thus we have a chapter upon the lyric poem, another upon the polemical dialogue and a third upon the Latin drama. The method adopted is first to discuss the literary type and its prominent representatives in Germany, and then to pass to England for the purpose of considering, first, translations and confessed imitations and, secondly, such English works as suggest "Dutch" influence without openly acknowledging it. In general, it appears that the lyric products of Germany during the Reformation epoch awakened but little interest across the sea.

The *Meistergesang* was not responded to at all, although, as Herford acutely suggests, the germ of it existed in the annual performance of Mysteries by the English guilds. Somewhat different was the case with the Lutheran hymnology, a very creditable anthology of which was furnished (1524-1531) by Miles Coverdale's *Goostly Psalmes and Spiritual Songs*. Several of Coverdale's hymns, including his version of *Ein' feste Burg*, are treated by Herford at some length as to both sense and meter and a complete list of them is subjoined in which their separate correspondences with German *Kirchenlieder* are noted wherever such correspondences have been discovered. The second chapter, which treats of the polemical dialogue, is mainly devoted to the *Rede me and be not wroth* or *The Burial of the Mass*, which appeared in 1528 as the joint work of William Roy and Jerome Barlow. Roy and Barlow had been Franciscans at Greenwich, from which, about 1525-7, they escaped to